LOYOLA UNIVERSITY
BULLETIN

No. 7

THE COLLEGE OF MUSIC

1957

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Set II

ANNOUNCEMENTS 1957-58

VOL. XXXIX September, 1957

New Orleans, La.

• ACCREDITATION

Loyola University

Founded in 1912

• Loyola University, incorporated April 15, 1912.

Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is "Loyola University, New Orleans."

All donations, endowments, legacies, bequests, etc., should be made under this title.

Member of:
Southern Association of Colleges and Secondary Schools
National Catholic Educational Association
Jesuit Educational Association
Association of American Colleges

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college of music bulletin

★

1957 - 1958

6363 St. Charles Avenue
New Orleans 18, Louisiana

1957 - CALENDAR - 1957

JANUARY						
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1958 - CALENDAR - 1958

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Session Calendar

1957-58

Fall Semester

1957		
September	6-13	Freshmen Orientation
September	6-7	Placement Tests for Freshmen
September	8-9	Music Placement Tests
September	11	Completion of Freshmen registration
September	12-13	Registration of Sophomores, Juniors and Seniors
September	16	Official Opening of Fall Semester. Mass of the Holy Spirit 8:00 A.M. Lectures and Classes begin. Fee for late registration
September	17	College of Music Faculty Meeting
September	17	Terminal date for admissions
October	4	Latest date for official withdrawal from courses
October	5	President's Reception for Faculty
October	7	Loyola Concert
October	21	Loyola Salon Concert
November	1	Feast of All Saints. University holiday
November	4	Mid-semester examinations begin
November	18	Loyola Concert
November	28	Thanksgiving holidays, Thursday through Saturday
December	16	Loyola Concert
December	18	Christmas holidays begin after last class
1958		
January	6	Classes resumed
January	13	Loyola Concert
January	15	Final Examinations begin
January	23	College of Music Faculty Meeting
January	23	End of Fall Semester

Spring Semester

January	23, 24, 25	Mid-session holidays. Registration of new students
January	27	Official opening of Spring Semester. Lectures and classes begin. Fee for late registration.
January	27	Loyola Concert
February	1	Latest date for registration or schedule adjustments
February	3	Loyola Concert
February	14	Latest date for applications of candidates for graduation May, 1958. Last day for official withdrawal from courses. Graduation fees due.
February	17-18	Mardi Gras. University holidays.
February	24	Loyola Concert
March	10	Loyola Salon Concert of Sacred Music
March	20	Mid-semester examinations begin
April	2	Easter holidays begin after last class
April	8	Classes resumed
April	14	Loyola Concert
April	28	Loyola Concert
May	15	Ascension Thursday. University holiday
May	13-17	Examinations for Seniors
May	21	Examinations for underclassmen begin
May	27	Faculty Meeting of the College of Music
May	27	Award Night Music School
May	28	Commencement Exercises

Board of Directors of the University

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Vice-President

Rev. Edward W. Shields, S.J., A.M., Secretary

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

✦ ✦ ✦

University Council of Deans

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties,
Dean of College of Arts and Sciences

Rev. Bernard A. Tonnar, S.J., A.M., S.T. L., Assistant Dean

Rev. Robert L. Boggs, S.J., A.B., S.T.L., Dean of Students

Rev. Louis J. Twomey, S.J., A.M., Regent of School of Law

Rev. Joseph B. Bassich, S.J., A.B., A.M., Ph.D.,
Acting Dean College of Music

Frank J. Houghton, D.D.S., F.A.C.D., Dean of School of Dentistry

Antonio E. Papale, A.B., LL.B., Dean of School of Law

John F. McCloskey, B.B.A., R.Ph. M.B.A., Dean of College of Pharmacy

Henry J. Engler, Jr., M.B.A., Dean of College of Business Administration

Raymond P. Witte, Ph.D., Director of Evening Division

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College of Music

Affiliated in 1931

Officers of Administration

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties

Rev. Joseph B. Bassich, S.J., A.B., A.M., Ph.D.,
Acting Dean College of Music

Ernest E. Schuyten, Mus.D., F.N.C., Dean Emeritus

Rev. Robert L. Boggs, S.J., A.B., S.T.L., Dean of Students

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Miss Carmel V. Discon, A.M., Registrar

Rev. Harold L. Cooper, S.J., A.B., S.T.L., University Chaplain

Mr. James W. Dyson, A.M., B.S., in Library Science, Librarian

Rev. Harry Heiter, S.J., A.B., S.T.L., College of Music Chaplain

Mrs. Yolande de Reyna Tallman, B.M., Secretary

College of Music Faculty

Applied Music (A)

Piano

Guy F. Bernard, *Professor, Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music
Istvan Nadas, *Professor, Co-Chairman*
Graduate National Academy of Budapest
Joseph H. Bloemer, *Instructor*, B.M., Loyola University
Francis A. Cassanova, *Instructor*, B.M., Loyola University
Margaret B. Cocke, *Instructor*, B.A., Queen's College, B.M., *ibid.*
Gladys Fisher Gay, *Instructor*, B.M., N. O. Conservatory of Music
Orval Klopp, *Instructor*, B.M., Lebanon Valley College
Eugie Tebault Passera, *Professor*, B.M., Loyola University

Organ

Elizabeth B. Schwarz, B.M.E., Loyola University, Instructor

Voice

Dorothy Brumfield Hulse, *Professor, Chairman*
B.M., Loyola University
Marguerite Castellanos Taggart, *Instructor*
Maria Tortorich, *Instructor*, B.M., Loyola University
Elisabeth Wood, *Professor*

Diction

Marguerite Castellanos Taggart, *Instructor*

Violin

Ella de los Reyes, *Professor*, B.M., N. O. Conservatory of Music, Mus.M. Eastman School of Music

Violoncello

Mary Ann Meredith, *Instructor*, B.M., Cincinnati Conservatory of Music, Mus.M., Manhattan School of Music

Double Bass

Robert V. Ciccarelli, *Instructor*, Juilliard School of Music, B.M., Loyola University

Flute

Kenneth E. Scutt, *Instructor*, B.M., Curtis Institute of Music. Mus.M., Kansas City Conservatory
Michael Carubba, *Instructor*, B.M.E., Loyola University, Mus.M., Louisiana State University

Oboe

Michael Carubba, *Instructor*

Clarinet

Olando Tognozzi, *Instructor*, B.S. in Ed., Cincinnati Conservatory of Music, Mus.M., Manhattan School of Music
Michael Carubba, *Instructor*

Bassoon

Sam Gravell, *Instructor*
Michael Carubba, *Instructor*

French Horn

Robert W. Elworthy, Jr., *Instructor*, B.M., Northwestern University, Mus.M., Eastman School of Music

COLLEGE OF MUSIC FACULTY—Continued

Trumpet
GEORGE A. JANSEN, *Instructor*, Juilliard School of Music

Trombone
JOHN MEREDITH, *Instructor*, B.M., Cincinnati Conservatory of Music, B.M., Juilliard School of Music

Tuba
JOHN MEREDITH, *Instructor*
BRUCE BUTLER, *Instructor*, Mus. M. Eastman School of Music

Percussion
ALBERT POLLICK, *Instructor*, Juilliard School of Music

Theory (B)

Sight Reading
GUY BERNARD — MICHAEL CARUBBA

Ear Training
MICHAEL CARUBBA

Basic Theory
GUY BERNARD — MICHAEL CARUBBA

Polyphonic Dictation
MICHAEL CARUBBA

Music Appreciation
ISTVAN NADAS

History of Music
ISTVAN NADAS

Form and Analysis
ELLA DE LOS REYES

Harmony
ELLA DE LOS REYES

Counterpoint
ELLA DE LOS REYES

Fugue
ELLA DE LOS REYES

Composition
GUY BERNARD — ELLA DE LOS REYES

Instrumentation
MICHAEL CARUBBA

Orchestration
GUY BERNARD

Elementary Vocal Methods
MICHAEL CARUBBA

High School Vocal Methods
MICHAEL CARUBBA

Instrumental Methods and Materials
MICHAEL CARUBBA

Piano Pedagogy and Materials
MARGARET E. COCKE

Class Piano Methods
MARGARET E. COCKE

MUSIC ENSEMBLES (C)

Orchestra
ROBERT V. CICCARELLI

Chorus
(TO BE ANNOUNCED)

Band
GEORGE A. JANSEN

Chamber Music
ELLA DE LOS REYES

Woodwind Ensemble
MICHAEL CARUBBA

Brass Ensemble
GEORGE A. JANSEN

Conducting
GEORGE A. JANSEN — MICHAEL CARUBBA

Music Workshop
GUY BERNARD

Opera Workshop
ARTHUR COSENZA — Instructor, Ornstein School of Music, American Theater Wing

SACRED MUSIC (D)

REV. PAUL L. CALLENS, S.J., *Chairman*

Gregorian Chant
REV. PAUL L. CALLENS, S.J. — REV. FRANCIS HAJTAS, B.M., Loyola University

Gregorian Chant History
REV. FRANCIS HAJTAS

Gregorian Chant Accompaniment

Vocal Classical Polyphony

Liturgical Music Legislation
REV. FRANCIS HAJTAS

Modern Sacred Music Repertoire

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

Loyola Chapel Choir

A small group composed of outstanding voices organized for the purpose of promoting a better understanding of genuine Catholic Sacred Music.

Loyola University Orchestra

The University Orchestra is an organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean.

University Band

Membership in the University Concert Band is open to the students of the College of Music if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos. B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1956-57 Mrs. Jules Lorio* — Mrs. Elizabeth L. Martin.

* deceased

Religious Organization

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Olga Seiferth President 1956-57.

Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953. W. Patrick Harrigan, President 1956-57.

Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardnal Key.

CONCERTS

During the year the College of Music presents concerts for the purpose of educating and adding to the experience of the students. These concerts are given under the following categories:

Faculty Concerts
Student Recitals
Choral Concerts
Orchestral Concerts
Chamber Music
Chapel Choir
Band Concerts
Radio Performances
Loyola Salon Concerts
Visiting Artists

AWARDS

Phi Beta Senior Award

The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by the Phi Beta, Alumnae and Active Chapters.

Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by the Alumnae and Active Chapters of Phi Beta Fraternity to the Sophomore in the School of Music who has achieved the highest average for the two years. The remittance will be made at the beginning of the student's Junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

E. B. Ludwig Award

Mr. and Mrs. Edward B. Ludwig offer an award of one hundred dollars for excellence in applied music. This amount is awarded either in toto to one outstanding performer or in part to two or three excellent performers at the discretion of a jury of three or more persons appointed by the donors. Candidates for the final contest are selected in a preliminary contest by a jury of five or more faculty members or other competent judges.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition

Voice

Piano

Instrumental

Organ

Sacred Music

Music Therapy

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice

Piano

Instrumental

Bachelor of Music

★

Major in . . .

Composition

Voice

Piano

Instrumental Music

Organ

Sacred Music

Music Therapy

Major . . . COMPOSITION

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR		SENIOR**	
B 101-2—Harmony I	4	B 201-2—Harmony II	4	B 301-2—Composition I	6	B 401-2—Composition II	10
A 101-2—Piano	2	B 201-2—Counterpoint	4	B 301-2—Fugue	4	A 401 2—Piano	2
B 101-2—Sight Reading	2	A 201-2—Piano	2	A 301-2—Piano	2	A 401-2—Woodwind and Brass	2
B 101-2—Ear Training	2	B 201-2—Sight Reading	2	A 301-2—Strings	2	B 401-2—Poly. Dictation II	2
B 101-2—Basic Theory	2	B 201-2—Ear Training	2	B 331-2—Form and Analysis	4	B 441-2—Orchestration	3
B 101-2—Music Appreciation	2	B 201-2—Basic Theory	2	B 301-2—Poly. Dictation I	2	B 441-2—Score Reading	2
C 101-2—Chorus	2	B 211-2—History of Music	4	B 311-2—Instrumentation	2	C 401-2—Conducting II	1
C 101-2—Music Workshop	1	C 201-2—Chorus	2	C 301-2—Conducting I	1	C-401-2—Chorus	2
101-2—English	6	C 201-2—Music Workshop	1	C 301-2—Chorus	2	C 401-2—Music Workshop	1
101-2—Foreign Language	6	201-2—English	6	C 301-2—Music Workshop	1	302-3—Philosophy	6
105-6—Theology	4	201-2—Philosophy	6	C 301-2—Accompaniment I	1	311-12 Theology	4
		209-10 Theology	4	203-301 Philosophy	6		
				309-10 Theology	4		
	33		39		37		35
						TOTAL 144	

* Semester hours per year.

** Performance of one short program of original works required at close of senior year. Must be approved by a jury before degree is granted.

Major . . . VOICE

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
A 101-2—Voice	8	A 201-2—Voice	8	A 301-2—Voice	8	A 401-2—Voice	8
A 101-2—Piano	2	A 201-2—Piano	2	B 301-2—Poly. Dictation I	2	B 201-2—Counterpoint	4
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	B 201-2—Harmony II	4	B 201-2—History of Music	4
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 331-2—Form and Analysis	4	C 401-2—Chorus	2
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	C 301-2—Chorus	2	C 401-2—Music Workshop	1
B 101-2—Music Appreciation	2	B 101-2—Harmony I	4	C 301-2—Music Workshop	1	C 401-2—Opera Workshop	1
C 101-2—Opera Workshop	1	C 201-2—Chorus	2	C 301-2—Opera Workshop	1	C 401-2—Conducting II	2
C 101-2—Chorus	2	C 201-2—Music Workshop	1	C 301-2—Conducting I	1	401-2—Spanish	6
C 101-2—Music Workshop	1	C 201-2—Opera Workshop	1	301-2—German	6	302-3—Philosophy	6
101-2—Italian	6	201-2—French	6	203-301 Philosophy	6	311-12 Theology	4
101-2—English	6	201-2—English	6	309-10 Theology	4		
105-6—Theology	4	201-2—Philosophy	6				
		209-10 Theology	4				
	38		46		39		38
						TOTAL	161

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
A 101-2—Piano	8	A 201-2—Piano	8	A 301-2—Piano	8	A 401-2—Piano	8
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	B 301-2—Poly. Dictation I	2	B 201-2—Counterpoint	4
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 201-2—Harmony II	4	C 401-2—Chorus	2
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	B 331-2—Form and Analysis	4	B 201-2—History of Music	4
B 101-2—Music Appreciation	2	B 101-2—Harmony I	4	C 301-2—Chorus	2	C 401-2—Music Workshop	1
C 101-2—Chorus	2	C 201-2—Chorus	2	C 301-2—Music Workshop	1	C 401-2—Chamber Music II	2
C 101-2—Music Workshop	1	C 201-2—Music Workshop	1	C 301-2—Chamber Music I	2	C 401-2—Accompaniment II	2
101-2—English	6	201-2—English	6	C 301-2—Accompaniment I	2	302-3—Philosophy	6
105-6—Theology	4	201-2—Philosophy	6	203-301 Philosophy	6	311-12 Theology	4
		209-10 Theology	4	309-10 Theology	4		
	29		37		35		33
						TOTAL	134

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN		SOPHOMORE		JUNIOR**		SENIOR***	
	*	A 201-2—Major Instrument	8	A 301-2—Major Instrument	8	A 401-2—Major Instrument	8
A 101-2—Major Instrument	8	A 201-2—Piano	2	A 301-2—Minor Instrument	2	B 201-2—Counterpoint	4
A 101-2—Piano	2	B 201-2—Sight Reading	2	B 301-2—Poly. Dictation I	2	B 411-2—Orchestration	3
B 101-2—Sight Reading	2	B 201-2—Ear Training	2	B 201-2—Harmony II	4	B 211-2—History of Music	4
B 101-2—Ear Training	2	B 201-2—Basic Theory	2	B 331-2—Form and Analysis	4	C 401-2—Orchestra, Band or Chorus	2
B 101-2—Basic Theory	2	B 101-2—Harmony I	4	C 301-2—Orchestra, Band or Chorus	2	C 401-2—Music Workshop	1
B 101-2—Music Appreciation	2	C 201-2—Orchestra, Band or Chorus	2	C 301-2—Music Workshop	1	C 401-2—Chamber Music II	2
C 101-2—Orchestra, Band or Chorus	2	C 201-2—Music Workshop	1	C 301-2—Chamber Music I	2	C 401-2—Conducting II	2
C 101-2—Music Workshop	1	201-2—English	6	C 301-2—Conducting I	2	302-3—Philosophy	6
101-2—English	6	201-2—Philosophy	6	203-301 Philosophy	6	311-12 Theology	4
105-6—Theology	4	209-10 Theology	4	309-10 Theology	4		
	31		39		37		36
						TOTAL	143

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
A 101-2—Organ	8	A 201-2—Organ	8	A 301-2—Organ	8	A 401-2—Organ	8
A 101-2—Piano	2	A 201-2—Piano	2	A 301-2—Piano	2	A 431-2—Improvisation	2
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	A 341-2—Organ Registration	2	A 451-2—Transposition	2
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 301-2—Poly. Dictation I	2	B 331-2—Form and Analysis	4
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	B 101-2—Harmony I	4	B 301-2—Fugue	4
B 101-2—Music Appreciation	2	B 211-2—History of Music	4	B 201-2—Counterpoint	4	B 421-2—Gregorian Chant Accompaniment	2
D 211-2—Gregorian Chant	2	C 201-2—Chorus	2	C 301-2—Conducting I	2	C 401-2—Chorus	2
C 101-2—Chorus	2	C 201-2—Music Workshop	1	C 301-2—Chorus	2	C 401 -2—Music Workshop	1
C 101-2—Music Workshop	1	B 201-2—Harmony	4	C 301-2—Music Workshop	1	C 401-2—Accompaniment II	1
101-2—English	6	201-2—English	6	C 301-2—Accompaniment I	1	D 401-2—Liturgical Music Legislation	2
105-6—Theology	4	209-10 Theology	4	203-301 Philosophy	6	302-3—Philosophy	6
				D 301-2—Liturgy	4	311-12 Theology	4
Electives:							
Open Score Reading	2						
Service Preparation	4						
Foreign Language	6						
	33		37		38		38
						TOTAL	146

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . SACRED MUSIC

Degree . . . B.M.

FRESHMAN	*
D 101-2—Gregorian Chant History	4
A 101-2—Piano	2
A 101-2—Voice	2
B 101-2—Sight Reading	2
B 101-2—Ear Training	2
B 101-2—Basic Theory	2
B 101-2—Music Appreciation	2
C 101-2—Music Workshop	1
101-2—English	6
105-6—Theology	4
	27

SOPHOMORE	
D 211-2—Gregorian Chant	6
A 201-2—Piano	2
A 201-2—Organ	2
B 201-2—Sight Reading	2
B 201-2—Ear Training	2
B 201-2—Basic Theory	2
B 201-2—Vocal Classical Polyphony	1
B 211-2—History of Music	4
C 201-2—Chorus	2
C 201-2—Music Workshop	1
201-2—English	6
201-2—Philosophy	6
209-10 Theology	4
	40

JUNIOR	
D 311-2—Gregorian Chant	6
A 301-2—Piano	2
A 301-2—Organ or Voice	2
B 301-2—Poly. Dictation I	2
B 101-2—Harmony I	4
B 331-2—Form and Analysis	4
C 301-2—Conducting I	2
C 301-2—Chorus	2
C 301-2—Music Workshop	1
Latin	4
D 301-2—Liturgy	4
203-301 Philosophy	6
	39

SENIOR**	
D 411-2—Gregorian Chant	6
A 401-2—Organ or Voice	2
B 201-2—Harmony II	4
C 301-2—Accompaniment I	1
D 421-2—Gregorian Chant Accompaniment	2
D 401-2—Modern Sacred Music Repertoire	1
C-401-2—Conducting	2
C 401-2—Chorus	2
C 401-2—Music Workshop	1
D 401-2—Liturgical Music	
Legislation	2
Latin	4
302-3—Philosophy	6
311-12 Theology	4
	37
TOTAL	143

* Semester hours per year

** Thesis required for graduation

The Loyola Music Therapy Program

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of Music Therapy as a profession. Music Therapy is generally considered to mean the use of music as a therapeutic instrument available to the physician whose object is to help the patient to better mental and physical health.

Through its emotional appeal, Music Therapy can influence moods and attitudes of the mentally ill and the physically handicapped. Discouragement, depression and feelings of exclusion are common factors of mental illness. These can be alleviated by satisfaction in self-expression and by the understanding of the therapist through the medium of music therapy.

Loyola University offers undergraduate education leading to the degree of Bachelor of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association of Schools of Music.

Academic Requirements

The academic preparation in Music Therapy consists of a four year collegiate program including the following minimum requirements:

Liberal Arts	30 semester hours
Physical Education	4 semester hours
Music	60 semester hours
Social Studies	8 semester hours
Psychology	16 semester hours
General Electives	8 semester hours
Hospital Orientation	2 semester hours
TOTAL	128 semester hours

Scholarship Aid

A limited number of scholarships is available to qualified students. Mr. Durel Black has provided a generous financial grant for the aid of students pursuing the program in Music Therapy.

Major . . . MUSIC THERAPY

Degree . . . B.M.

FRESHMAN		SOPHOMORE		JUNIOR		SENIORS**	
	*	A 201-2—Piano or Voice (Major)	6	A 301-2—Piano or Voice (Major)	6	A 401-2—Piano or Voice (Major)	6
A 101-2—Piano or Voice (Major)	6	A 201-2—Voice or Piano (Minor)	2	A 301-2—Voice or Piano (Minor)	2	A 401-2—Voice or Piano (Minor)	2
A 101-2—Voice or Piano (Minor)	2	A 201-2—Woodwinds	2	A 301-2—Brass	2	A 101 —Percussion	1
A 101-2—Strings	2	B 201-2—Sight Reading	2	B 201-2—History of Music	4	A 101 —Organ	1
B 101-2—Sight Reading	2	B 201-2—Ear Training	2	C 301-2—Conducting	2	C 301-2—Orchestra, Band or Chorus	2
B 101-2—Ear Training	2	B 201-2—Basic Theory	2	C 201-2—Orchestra, Band or Chorus	2	Bl 109 —Human Anatomy and Physiology	4
B 101-2—Basic Theory	2	B 201-2—Harmony	4	Sl 319 —Crime and Juvenile Delinquency	3	333 —Educa. Psychology	3
B 101-2—Music Appreciation	2	C 201-2—Orchestra, Band or Chorus	2	Sl 303 —The Family	3	401 —Psychology of Music	3
101-2—English	6	201-2—English	6	ED 430-1 Empirical Educa. Psycho.	4	402 —Influence of Music on Behaviour	3
103 —Biology	4	287 —Phys Ed. Square and Creative Dances	2	or Dynamic Psychology	3	302-3—Philosophy	6
187 —Phys Ed. Folk and National Dances	2	201-2—Philosophy	6	Abnormal Psychology	3	Hospital Orientation	2
101 —Sociology	3	209-10 Theology	4	203-301 Philosophy	6	311-2—Theology	4
105-6—Theology	4			309-10 Theology	4		37
	37		40		38	TOTAL 152	

* Semester Hours Per Year
** Senior Recital Required for Graduation
*** Clinical Training
A minimum of six months residence internship in an approved neuro-psychiatric hospital with an established music program is required of all students pursuing the program in Music Therapy. Students planning to work with handicapped children are required to pursue clinical work for an additional two months in an appropriate institution.

Bachelor in Music Education

★

Major in . . .

Voice

Piano

Instrumental Music

Major . . . VOICE **Degree . . . B.M.E.**

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
						A 401-2—Voice	4-2
A 101-2—Voice	3-3	A 201-2—Voice	3-3	A 301-2—Voice	3-3	B 331- —Form and Analysis	3
A 101-2—Piano	1-1	A 201-2—Piano	1-1	A 301-2—Piano	1-1	C 401- —Conducting II	1
B 101-2—Sight Reading	1-1	B 201-2—Sight Reading	1-1	B 301-2—Poly. Dictation I	1-1	C 401- —Chorus	1
B 101-2—Ear Training	1-1	B 201-2—Ear Training	1-1	B 301-2—Harmony II	2-2	Music Workshop	
B 101-2—Basic Theory	1-1	B 201-2—Basic Theory	1-1	B 201-2—History of Music	1-1	Opera Workshop	
B 101-2—Music Appreciation	1-1	B 201-2—Harmony I	2-2	C 301-2—Conducting I	1-1	333-10 Education	3-3
C 101-2—Chorus	1-1	C 201-2—Chorus	1-1	C 301-2—Chorus		101- —Sociology	3-
Music Workshop		Music Workshop		Music Workshop		351- —Education (Grade	2-
Opera Workshop		Opera Workshop		Opera Workshop		Methods H. S. Methods)	
101-2—English	3-3	201-2—English	3-3	301-2—Education	3-3	350 —Education	6
103- —Biology	4-	103- —Physics-Eco. 105	4-3	201-2—History	3-3	302-3—Philosophy	3-3
103- —Chemistry (2nd sem.)	-4	201-2—Philosophy	3-3	150-1—Phys. Ed.	2-2	311- —Theology or Liturgy	
102-4—Mathematics	3-3	209-10 Theology	2-2	203-301 Philosophy	3-3	and Music	2-
105-6—Theology	2-2			309-10 Theology	2-2		—
	—		—		—		36
	42		43		44	TOTAL 165	

* A Senior Recital Required for Graduation

Major . . . PIANO

Degree . . . B.M.E.

SOPHOMORE		FRESHMAN		JUNIOR		SENIOR*	
A 101-2—Piano	3-3	A 201-2—Piano	3-3	A 301-2—Piano	3-3	A 401-2—Piano	4-2
A 101-2—Minor in Applied Music	1-1	A 201-2—Minor in Applied Music	1-1	A 301-2—Minor in Applied Music	1-1	B 331- —Form and Analysis	3-
B 101-2—Sight Reading	1-1	B 201-2—Sight Reading	1-1	B 301-2—Poly. Dictation I	1-1	C 401- —Conducting II	1-
B 101-2—Ear Training	1-1	B 201-2—Ear Training	1-1	B 301-2—Harmony II	2-2	C 401- —Chorus	1
B 101-2—Basic Theory	1-1	B 201-2—Basic Theory	1-1	B 201-2—History of Music	1-1	Music Workshop	
B 101-2—Music Appreciation	1-1	B 201-2—Harmony I	2-2	C 301-2—Conducting I	1-1	333-10 Education	3-3
C 101-2—Chorus	1-1	C 201-2—Chorus	1-1	C 301-2—Chorus		101- —Sociology	3-
Music Workshop		Music Workshop		Music Workshop		351- —Education (Piano Pedagogy and	
101-2—English	3-3	201-2—English	3-3	301-2—Education	3-3	Materials	2-
103- —Biology	4-	103- —Physics-Eco. 105	4-3	201-2—History	3-3	350- —Education	-6
103- —Chemistry (2nd sem.)	-4	201-2—Philosophy	3-3	150-1—Phys. Ed.	2-2	302-3—Philosophy	3-3
102-4—Mathematics	3-3	209-10 Theology	2-2	203-301 Philosophy	3-3	311- —Theology or Liturgy and Music	2-
105-6—Theology	2-2			309-10 Theology	2-2		
	42		43		44		36
						TOTAL	165

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR**	
A 101-2—Principal Instrument	2-2	A 201-2—Principal Instrument	2-2	A 301-2—Principal Instrument	2-2	A 401-2—Principal Instrument	2-2
A 101-2—Piano	1-1	A 201-2—Piano	1-1	A 301-2—Minor Instruments: Brass	2-2	A 401- —Percussion	1-
A 101-2—Minor Instruments: Strings	1-1	A 201-2—Minor Instruments: String-Woodwind	1-1	B 301-2—Poly. Dictation I	1-1	A 401- —Minor Instrument: Brass	1-
B 101-2—Sight Reading	1-1	B 201-2—Sight Reading	1-1	B 301-2—Harmony II	2-2	B 331- —Form and Analysis	3
B 101-2—Ear Training	1-1	B 201-2—Ear Training	1-1	B 201-2—History of Music	1-1	B 441- —Orchestration	3-
B 101-2—Basic Theory	1-1	B 201-2—Basic Theory	1-1	C 301-2—Conducting I	1-1	C 401- —Conducting II	1
B 101-2—Music Appreciation	1-1	B 201-2—Harmony I	2-2	C 301-2—Orchestra, Band Music Workshop		C 401- —Orchestra Band Music Workshop	1
C 101-2—Orchestra, Band Music Workshop	1-1	C 201-2—Orchestra, Band Music Workshop	1-1	301-2—Education	3-3	333-10 Education	3-3
101-2—English	3-3	201-2—English	3-3	201-2—History	3-3	101 —Sociology	3-
103- —Biology	4-	103- —Physics-Eco. 105	4-3	150-1—Phys. Ed.	2-2	351 —Education (Instrumental Methods)	2-
103 —Chemistry (2nd sem.)	-4	201-2—Philosophy	3-3	203-301 Philosophy	3-3	350 —Education	6
102-4—Mathematics	3-3	209-10 Theology	2-2	309-10 Theology	2-2	302-3—Philosophy	3-3
105-6 Theology	2-2	Instrument Repair Workshop*				311 —Theology or Liturgy and Music	2
	42		43		44		39
						TOTAL	168

* Elective

** A Senior Recital Required for Graduation

Applied Music (A)

Bachelor of Music Degree

Piano

Entrance Requirements—To enter the four-year degree course in piano the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, Op. 299, Book I, Heller, Op. 47 and 46 (according to the individual needs of the pupil); Bach, two-part Inventions and compositions corresponding in difficulty to—

Haydn, Sonata No. 11 G major No. 20 (Schirmer);
Mozart, Sonata C major No. 3, F major, No. 13 (Schirmer);
Beethoven, Variation on Nel cor Piu, Sonata Op. 49, 1; Op. 14, Nos. 1, 2;
Schubert, Impromptu Op. 142, No. 2, etc.

End of the Second Year—At the end of the second year the student should have acquired a technique sufficient to play scales and arpegii in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixths and various rhythms. He should have acquired some octave technique and should have studied compositions of at least the following grades of difficulty:

Bach, some three-part Inventions.
Bach, at least two preludes and fugues from Well Tempered Clavichord.
Bach, dance forms from French suites and Partitas.
Beethoven, sonatas or movements from Sonatas such as Op. 2 No. 1; Op. 14, Nos. 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.
Haydn, sonata E flat, No. 3 (Schirmer), Sonata D major.
Mozart, Sonatas Nos. 1, F major, or 16, A major.
Mendelssohn, Song Without Words—such as "Spring Song," "Hunting Song," etc.
Liszt, "Liebestraum," transcriptions such as "On Wings of Song," "Du Bist die Ruh."
Schubert, Impromptu B. flat.
Chopin, Polonaise C sharp minor, Valse E minor, Nocturne B major, Op. 31 No. 1.
Liszt, Rhapsodies and transcriptions.
Mozart, Sonatas, Fantasias and Concerti.
Schumann, Nocturne F major, Novelette F major, Fantasiestucke.
Some compositions by standard modern composers of corresponding difficulty.

The student should demonstrate his ability to read at sight accompaniments and compositions of moderate difficulty.

End of Fourth Year—At the end of the fourth year the candidate must have acquired the principles of tone production and velocity and their application to scales, arpegii, chords, octaves and double notes. He must have a repertory comprising the principal classic, romantic and modern compositions which should include such works as:

Bach, English Suites, Partitas, Toccatas, Well Tempered Clavichord.
Beethoven, later sonatas such as Op. 53, 57, and a concerto.
Brahms, Rhapsodie B minor, Sonata F minor.
Chopin, ballades, polonaises, fantasie, barcarolle, scherzi, etudes, preludes and a concerto.
Schumann, Sonata G minor, Faschings-schwank, Carneval, Concerto.
Compositions by standard American and foreign modern composers such as MacDowell, Grieg, Debussy, Ravel, Rachmaninoff and others.

Candidates must have had considerable experience in ensemble and *should be capable sight readers.*

Voice

Entrance Requirements—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

End of the Second Year—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggii, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

End of the Third Year—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

End of the Fourth Year—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curirculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Organ

Entrance Requirements—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozart sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

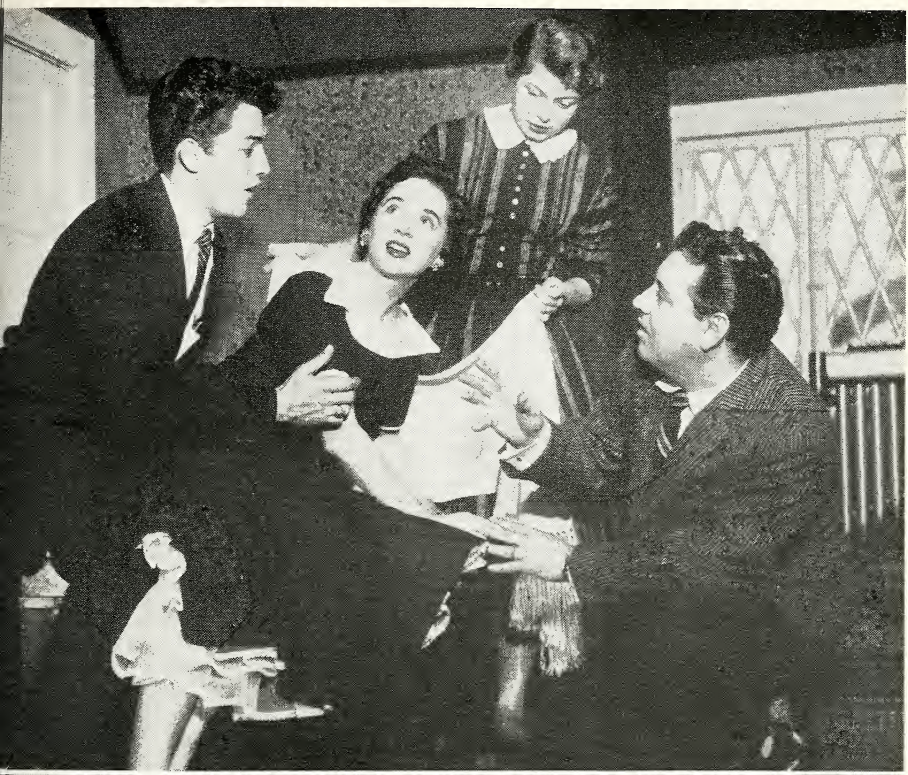
End of the Second Year—At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

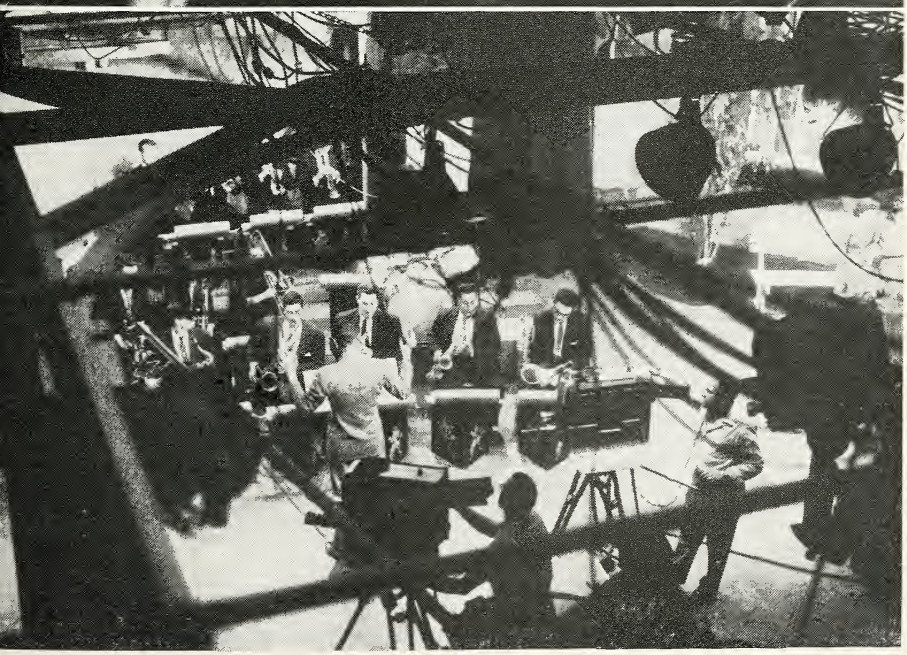
Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.
Mendelssohn, Sonatas No. II, IV, V.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

End of Fourth Year—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue, B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Symphony No. V.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.





Violin

Entrance Requirements—To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the dfificulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

End of Second Year—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Orchestral Instruments

Entrance Requirements—The entrance requirements for students of violoncello, viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

End of Second Year—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Bachelor in Music Education

General Information

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary. While previous Voice Training is not required, Voice Training must be taken during the first three years.

Prerequisites for Bachelor of Music Education Degree

Entrance Requirements—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance examination is required of all students.

End of the Second Year—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

During the Fourth Year—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conduction and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a simple recital.

Supervisor of Instrumental Music

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be supervisor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass.

Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the minor instruments must supplement the principal instrument in such a manner that there is preparation in woodwind, brass, and string instruments.

All B.M.E. students must take percussion in senior year.

Piano Supervisor

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, B 421-2, 2 semester hours, and class piano methods, B 431-2, 2 semester hours. Other requirements are similar to those enumerated in the other Bachelor of Music Education programs of study.

A candidate for the degree of Bachelor of Music Education must attain before graduation the same level of technical skill in performance upon his principal instrument as is required of the student in the Bachelor of Music curriculum upon his major instrument at the end of the Sophomore year.

Theory (B)

ELLA DE LOS REYES, Mus.M., *Chairman*

*SIGHT READING B 101-2 (Fixed Do System)—Sight reading in Treble and Bass Clefs. Sight reading in two voices. *2 hours per week*

SIGHT READING B 201-2—Study of and sight reading in the seven clefs. Changing of clefs. Rythmic Articulation. *2 hours per week*

*EAR TRAINING B 101-2—Progressive Rythmic and Melodic dictation. *2 hours per week*

EAR TRAINING B 201-2—Rhythmic and Melodic Dictation continued. *2 hours per week*

*BASIC THEORY B 101-2—A preliminary course designed to acquaint students with the elements of music. *1 hour per week*

BASIC THEORY B 201-2—Continuation of Theory 101-2. *2 hours per week*

POLYPHONIC DICTATION I B 301-2—Two part dictation. *2 hours per week*

POLYPHONIC DICTATION II B 401-2—Three and four part dictation. *2 hours per week*

MUSIC APPRECIATION B 101-2—This course is intended for the development of music understanding through intelligent listening to the structure and interpretation of music. *1 hour per week*

HISTORY OF MUSIC B 211-2—
The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. *2 hours per week*

FORM AND ANALYSIS B 331-2—This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. *2 hours per week*

HARMONY I B 101-2—Principles of Chord Connection—root position, first and second inversions. Harmonization of given basses and melodies. Dominant and Secondary Seventh chords. Chords of the Ninth. Modulation. Non Harmonic Notes. *2 hours per week*

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* Upon advice of the Dean supplementary course must be taken in the Freshman Year by those lacking sufficient preparation.

HARMONY II B 201-2—Modulation continued. Alterations, Suspensions and Anticipations. Passing Notes, etc., Harmonization of given and original melodies. *2 hours per week*

COUNTERPOINT B 201-2—Two part counterpoint. All species. Two part invention. Three part counterpoint. All species. Three part invention. *2 hours per week*

COUNTERPOINT B 201-2—(For composition majors)—Two, three and four part counterpoint. All species. The art of variation. The Versicle. The Invention. The Prelude. The Bach Suite. *2 hours per week*

FUGUE B 301-2—Two, three and four part fugue. *2 hours per week*

COMPOSITION I B 301-2—The Song Form. The Lied. The Scherzo. The Rondo. The Sonata Form. The String Quartet. The Symphony. The Concerto. Application of the laws of form to any musical creation. The Opera. The Oratorio. The Cantata. The Symphonic Poem and the Modern Suite. *3 hours per week*

COMPOSITION II B 401-2—Original Compositions. *3 hours per week*

INSTRUMENTATION AND ORCHESTRATION B 441-2—Instruction in the theoretical knowledge of strings, woodwind, brass and instruments of percussion. *2 hours per week*

ELEMENTARY VOCAL METHODS B 401-2—Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Observation. Sixth, seventh and eighth grade material. Vocal-Elementary School. *2 hours per week*

HIGH SCHOOL VOCAL METHODS B 411-2—The teaching of vocal music in the high school. Materials for the chorus and the glee club. Musical entertainment. Hints on the conducting of vocal organizations. *2 hours per week*

INSTRUMENTAL METHODS AND MATERIALS B 451-2—The management and administration of instrumental organizations. The techniques of teaching homogeneous and heterogeneous classes. The use of State free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming and equipping bands and orchestras are proposed and solved. Suggestions for successful management are given. *2 hours per week*

OBSERVATION AND PRACTICE TEACHING B 441-2—Students enrolled in this course devote one semester to directed observation, participation, conference with the supervisor and actual teaching. Not less than forty-five clock hours shall be spent in actual teaching.

CLASS PIANO METHODS B 431-2—This is a required course for all seniors pursuing the Piano Teacher's Course. It is a study of current piano methods and standard correlated material for piano teaching. *2 hours per week*

PIANO PEDAGOGY AND MATERIALS B 421-2—Instruction in class and private piano teaching methods and materials. *2 hours per week*

Ensembles (C)

Chamber Music

Accompaniment I C 301-2—Students are trained in the art of accompanying by either Instrumental or Voice teacher to whom they may be assigned.

1 hour per week

Accompaniment II C 401-2—Continuation of preceding course

1 hour per week

Chamber Music I C 301-2—Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc.

1 hour per week

Chamber Music II C 401-2—Continuation of Chamber Music 301-2.

1 hour per week

Conducting I C 301-2—Use of the Baton—Conducting of Part song with preparation and conducting at sight.

1 hour per week

Conducting II C 401-2—Continuation of conducting 301-2.

1 hour per week

Opera Workshop—Study of stage routine, operatic roles with dramatic action, mise-en-scene.

1 hour per week

Music Workshop—A four year course in which students are brought in close contact with music performance designed to promote study and individual research in the various fields of music, stimulated by the experience of hearing, participation and further discussion.

C 101-2 Instrumental Music
Vocal Music
Instrumental and Vocal Music

C 201-2 Pre-Classicism
Classicism
Romanticism

C 301-2 Modernism and its tendencies

C 401-2 Sacred Music
Folkloric Music

1 hour per week

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of College of Arts and Sciences.

Admission and Registration

Method of Admission—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination—The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

According to the results of the examination the student would be: a) admitted b) not admitted c) on probation d) given advanced standing.

On Probation—A student may be admitted on probation for the first semester with the provision that a report be given by the teacher stating whether the student will be eligible to continue.

Upon the advice of the Dean, the student with insufficient preparation will be required to take extra curricular subjects. (preparatory)

Advanced Standing—Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

Classification of Students

Students in the College of Music are classified as follows:
Full Time Students—Students who are candidates for a degree and who take twelve or more semester hours per semester.

Part Time Students—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

A student is considered a Freshman until he has earned 24 semester hours of credit applicable to a degree in the Loyola College of Music; a Sophomore when he has earned 24 such semester hours; a Junior when he has earned 56; a Senior when he has earned 92.

Special Students—Students who are not working towards a degree but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work.

Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Necessary or anticipated absences should be declared to the instructor before hand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. *A system of lowering the semester grades of careless students will be applied,* the penalty levied will be commensurate with the number of absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma

Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide to help to foster that gentlemanly conduct which is presupposed in every Loyola student.

These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

Examinations and Grades

1. At the end of each half semester, examinations are given in each course.

2. Regular or special students expecting to validate their credits in Applied Music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations.

3. Grades are reported as follows: "A," excellent; "B," very good; "C," good; "D," merely passing; "F," failed; "FE," failure because of excessive absences; "W," withdrawal from subject course with permission; "WF," failure because of withdrawal from subject course without permission.

Official grades are expressed in letters, not numbers. The numerical values of the letters used are as follows: A—93 to 100; B—85 to 92; C—77 to 84; D—70 to 76; F—0 to 69.

In all oral and applied examinations the final grade will not be given by the teacher, but by the special committee of examinations appointed by the Dean. This grade will consist of the 40% computed in the system of grading in the University.

4. Quantity of Work—It is the responsibility of the student to advance at such a rate as to complete the appropriate degree program in four years. To do so it will be necessary for the student to carry at least 32 and, for some of the programs, more than 32 semester hours per year. On account of the scope of some of the curricula and of the fullness of some of the yearly programs, failure in one or more

courses will generally mean a prolongation of the time required to complete the curriculum to four and a half or five or more years.

5. Quality of Work—A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," no credit is given, but the number of semester hours in courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

6. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

7. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

8. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not

earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60) minutes individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

9. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the Detailed Programs of Studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

Tuition

Fees are paid in two installments during each semester of the scholastic year. During the Fall Semester, the first installment is due on the date of registration, the second on December 1st. During the Spring Semester, the first installment is due on the date of registration, the second on April 15th. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

The following are the fees in the College of Music:

FOR FULL TIME STUDENTS

Tuition and basic fees (per semester)	$150.00
Matriculation fee	5.00
Late registration fee (per semester)	5.00
Graduate Record Examination Fee	15.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Observation and practice teaching fee	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Locker rental (per semester)	.50
R.O.T.C. deposit	20.00
Courses in the College of Arts and Sciences per semester hour	5.00
*Rental of piano for practice (maximum 3 hours daily)—per year	10.00
*Rental of organ for practice (maximum 2 hours daily including instruction time—per year	30.00
*Rental of brass, woodwind and string instruments, per year	5.00
Science laboratory fee (per semester)	15.00
Applied music, thirty one-half hour lessons, depending upon the teacher selected, per semester	$68.00, $90.00 to 105.00
Applied music in classes, fifteen fifty-minute lessons per semester	$20.00
Diction, thirty one-half hour lessons, per year	75.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	20.00
Opera Workshop, per year	75.00

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

PART TIME STUDENTS

Tuition per semester hour	$ 12.00
Registration per semester	5.00
Matriculation	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by Seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date asssigned for it, nc matter what the excuse may be. Except for sickness no late examination will be given unless permission is obtained from the Dean prior to the regularly scheduled examination.

*It is requested that all instrumental practice be done in the College of Music under the supervision of the Moderator, unless excused by the Dean.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $12.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $8.00 per semester hour.

Special students do not receive credit in the College. They pay a small registration fee and can pay their tuition on a monthly basis arranged through the secretary in the College of Music.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the finance office for refunds, which will be made as follows:

Within first week of semester.....80%

One week to three weeks of semester.....60%

Three weeks to five weeks of semester.....40%

No refunds after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily joined the Armed Services or are drafted.

Student Housing—The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

Loyola Concerts

Faculty

1956

November 26—EUGIE PASSERA and ELIZABETH SCHWARZ
Two Piano Recital
Rieti, Ravel, Casadesus, Milhaud

1957

February 17—LORENA DUREAU NEWSHAM, Soprano
Ponce, Bernal, Revueltas, Moreno

April 8—MARY TORTORICH, Soprano
Vivaldi, Schumann, Charpentier, Schuyten, Debussy

April 29—ORVAL KLOPP, Pianist
Mozart, Beethoven

May 13—ISTVAN NADAS, Pianist
Bach, Beethoven, Bloch, Prokofieff

Opera Workshop

1957

Jan. 7, 8, 9—Scenes from FAUST, DON PASQUALE, LA TRAVIATA, CARMEN and IL TROVATORE, ARTHUR COSENZA, Director; EUGIE PASSERA, Accompanist

April 30—THE SECRET OF SUZANNE and scenes from CA-
May 1, 2 VALLERIA RUSTICANA and LA BOHEME, ARTHUR COSENZA, Director; EUGIE PASSERA, accompanist

Loyola Salon of Music

1956

November 5—CAROL CUNNINGHAM, Soprano and DON BERNARD, Baritone ELIZABETH SCHWARZ, Accompanist
Handel, Donizetti, Giordano, Hageman, Mozart

1957

March 11—Sacred Music Concert, Holy Name of Jesus Church, DAVID BUTTOLPH, Director: ELIZABETH SCHWARZ, Organist. COLLEGE OF MUSIC CHOIR with assisting Instrumentalists and Members of Loyola University Band
Buxtehude, Bach, Schubert, Stravinsky, Pachelbel

May 6—ANN SCHMIDT, Soprano
ELIZABETH SCHWARZ, Accompanist
Handel, Mozart, Gounod, Debussy, Schumann, Strauss

Student

1957

April 28—CAROL CUNNINGHAM, Soprano, Senior Recital
ELIZABETH SCHWARZ, Accompanist
Mozart, Ravel, Debussy, Puccini, Schumann, Strauss, Rummel

April 15—LOYOLA UNIVERSITY BRASS ENSEMBLE and SOLOISTS, GEORGE A. JANSEN, Director
Buxtehude, Gabrieli, Palestrina, Kabalesky, Merriman, Rome

May 2—BARBARA FAULKNER, Dramatic-Soprano, Junior Recital, JOHN NICKEL, Accompanist
Cesti, Schubert, Massenet, Debussy, de Falla, Still

May 8—IRVIN R. FRICKE, JR., Pianist, Senior Recital
Bach, Mozart, Beethoven, Debussy, Godard

May 9—OLGA SEIFERTH, Mezzo Soprano, Junior Recital, ELIZABETH SCHWARZ, Accompanist
Pergolesi, Handel, Mozart, Bizet, Brahms, Strauss, Tyson

May 20—RECITAL OF BACHELOR OF MUSIC EDUCATION GRADUATES. WANDA LARIS, Pianist, CARL HELLMERS, Trumpet, BETTY JOHNSTON, Trombonist, ROBERT MORGAN, Trombonist, CURTIS ROME, Trombonist; ELIZABETH SCHWARZ, JOESPH HOPPE and ROSEMARY HOPPE, Accompanists
Bach, Purcell, Krebs, Mazellier, Barat, Hindemith

May 22—ROGER O. WILLIAMS, Senior Recital of Original Compositions

May 23—CATHERINE GEGENHEIMER, Senior Recital of Original Compositions

May 27—RICHARD JACKSON, Organist, Junior Recital, Holy Name of Jesus Church
Bach, Haydn, Brahms, Franck, Tallis, Edmundson

Radio

—CAMPUS CAPERS

—SOLOISTS

—ENSEMBLES

Television

—WDSU - TV

October —OPERA WORKSHOP

September 30—LOYOLA UNIVERSITY CONCERT BAND

March 11—CAMPUS CAPERS SHOW

March 28—LOYOLA UNIVERSITY CONCERT BAND

Special Events

1956

MISS CARMELINA ROSELL, Recital ..... College Hall
Soprano Havana Opera Company, Graduate of Loyola

MR. RENE LOUAPRE, Lecture ..... College Hall
"What the Teacher of Instrumental Music Should Know"

OLGA SEIFERTH AND LETITIA BEARD, Joint Recital ..... College Hall

TALENT NIGHT ..... Municipal Auditorium
Blue Key Fraternity
Award won by Gerald Marshall

ANNUAL CHRISTMAS PARTY FOR PARENTS ..... College Hall
Christmas Carols

1957

MRS. ALMA PETERSON, Lecture ..... College Hall
"What the Teacher of Vocal Music Should Know"

MR. JAMES E. GREEN, Consultant in Music Education ..... College Hall
Demonstration of Materials and Methods

MR. MARION CALUDA, Lecture ..... College Hall
Visual and Audio Aids in Teaching Music

MR. EWING POTEET, Lecture ..... College Hall
"The Performer and the Critic"

PHI BETA FRATERNITY, Concert Faulkner Scholarship Fund ..... Dixon Hall
Operatic Scenes, Arthur Cosenza Director

HIGH SCHOOL DAY ..... College of Music
Exhibit and Reception

NITE AT LOYOLA ..... Loyola Field House
PHI MU ALPHA SINFONIA, Concert and Dance

MR. MARION CALUDA, Lecture ..... College Hall
"Personal Relationship for the Music Teacher"

MR. ISTVAN NADAS, Recital ..... College Hall
First Performance in N. O. Ernest Bloch Sonata

MR. RENE LOUAPRE, Lecture ..... College Hall
"Particular Qualifications of the Music Teacher"

Loyola University Band

GEORGE A. JANSEN, *Director*

CURTIS P. ROME, *Assistant Director*

CONCERT BAND

1956-57		
September	11	Convocation
September	26	United Fund Concert
September	30	WDSU-TV Program
November	4	Concert in Field House
December	15	Program for Parent's Club of Jesuit High School
January	13	Band Concert in Loyola Field House
March	11	Choral Concert of Sacred Music. Holy Name of Jesus Church
March	28	WDSU-TV Program
April	12	Loyola Forum. Bishop Fulton J. Sheehan
April	25-27	Participation in Production of N. O. Opera Association
April	26	Nite at Loyola. Loyola Field House
May	2	Concert at Sacred Heart High School
May	14	University Award Day
May	29	Graduation. Loyola Field House
		All Home Basketball Games

BRASS ENSEMBLE

December	19	Carol Sing
April	15	Annual Concert
April	17	Tour of High Schools: Colton, Holy Cross, Sacred Heart and Redemptorist Choir
May	5-9	National Catholic Music Educators Association, St. Louis, Mo. Concert and Accompaniment of DePaul University

CAMPUS CAPERS

September	13	Freshman Hop
September	28	Jambalaya
Novembr	4	Student Dance. Field House
October	28	Pumpkin Romp
December	8	Talent Nite
December	14	Show for Jesuit High School
December	14	College of Business Administration Dance
January	25	Sodality Show
February	1	Hungarian Relief Show. Holy Name School
February	3	Hungarian Relief Show. Holy Name School
March	11	TV Show for WDSU
April	9	High School Day Dance. Loyola Field House
April	26	Nite at Loyola

Awards

Werlein Awards for 1956-57

Highest Average.....CAROL CUNNINGHAM

Piano.....KATHLEEN TONRY

Woodwind.....HENRY BARRACO

Brass.....CURTIS ROME

Voice.....CAROL CUNNINGHAM

Dean's List

CAROL CUNNINGHAM

RICHARD JACKSON

CURTIS ROME

WANDA LARIS

VINCENT WALKER

ROBERT MORGAN

CATHERINE GEGENHEIMER

OLGA SEIFERTH

LOYOLA COLLEGE OF MUSIC SENIOR RECITAL

CAROL CUNNINGHAM

Lyric Soprano

ELIZABETH SCHWARZ, *Accompanist*

Sunday, April 28, 1957 — 4:30 P. M. Marquette Auditorium

Program

La Girometta	Sibella
Porgi Amor, from Le Nozze de Figaro	Mozart
Let the Bright Seraphim, from Samson	Handel
La Flute Enchantée	Ravel
Si Tu le Veux	Koechlin
Il Pleure dans Mon Coeur	Debussy
Ouvre Ton Coeur	Bizet
In Quelle Trine Morbide, from Manon Lescaut	Puccini

Intermission

Die Lotosblume	Schumann
Gretchen am Spinnrade	Schubert
Morgen	Strauss
Standchen	Strauss
Reflections	Zeckweer
Moon-Marketing	Weaver
Down in The Forest, from Cycle of Life	Ronald
Ecstasy	Rummel

Flute Obligato by Joy Conrad

LOYOLA COLLEGE OF MUSIC SENIOR RECITAL

Original Compositions by

ROGER O. WILLIAMS

Wednesday, May 22, 1957 — 8:30 P. M.

Program

Two Short Preludes

Sonatina

Andante: Allegro
Andante con moto
Presto Agitato

Teresa Sullivan, Pianist

Winter Song *(Poem by Roger O. Williams)*
Sometimes a Foreigner *(Poem by Roy V. Hall)*
All Day I Hear the Noise of Water *(Poem by James Joyce)*

Barbara Faulkner, Soprano
Allen Dubus, Accompanist

Suite for Four Clarinets

Pastorale
Dance
March

Bert Braud, 1st Clarinet
Henry Barraco, 2nd Clarinet
Paul Dominguez, 3rd Clarinet
Steve Giarratano, Bass Clarinet

Study in Sonority for Brass and Timpani

Gerald St. Amand, 1st Trumpet
Carl Hellmers, 2nd Trumpet
Sylvia Deschamps, Trombone
Robert Morgan, Baritone
Clark Giffin, Tuba
Robert Olivier, Timpani

Curtis Rome, Director

George A. Jensen is Founder and Director
of the Loyola Brass Ensemble

Michael J. Carubba is Director
of the Loyola Wood Wind Ensemble

LOYOLA COLLEGE OF MUSIC SENIOR RECITAL

Original Compositions by
CATHERINE B. GEGENHEIMER

Thursday, May 23, 1957 — 8:30 P. M.

Program

Suite in Classical Style

Allemande
Sarabande
Minuet
Gigue

Wanda Laris, Pianist

Sonata

Allegro moderato
Andante cantabile
Allegro vivace

Wanda Laris, Pianist

Capri *(Poem by Sarah Teasdale)*

Villa Serbelloni, Bellogio *(Poem by Sarah Teasdale)*

Barbara Faulkner, Soprano
Catherine Gegenheimer, Accompanist

Fugue in F Minor

Diversion for Strings

Ewing Poteet, 1st Violin
Russell Bobrowski, 2nd Violin
Sarah Slechta, Viola
Rudolph Abbenante, Violoncello

• Student Enrollment 1956-57

Degrees Conferred

MAY 29, 1957

Bachelor of Music

Peter William Breithoff*
Carol Marie Cunningham, *Cum laude*
Catherine Bertha Gegenheimer
Sister Mary Pascal Moreno, O.P.
Ralph Henry Slifkin*
Harry Louis Theard, Jr.
Roger O'Dell Williams, Jr.

Bachelor of Music Education

Lloyd Vincent Celentano
Carl Edward Hellmers
Elizabeth Anne Johnston
Wanda Sydney Laris
Robert Noel Morgan
Mary Lynn Murphy
Curtis Peter Rome, Jr.

Enrollment

1956-57

Barraco, Henry J.—*Louisiana*
Beard, Elizabeth L.—*Texas*
Bernard, Donald J.—*Louisiana*
Boackle, Milton J.—*Mississippi*
Bourquard, Shirley—*Louisiana*
Braud, Bert A.—*Louisiana*
Brigtsen, Joan S.—*Louisiana*
Bust, Jon M.—*Missouri*

Cadien, Laura—*Louisiana*
Callahan, William—*Louisiana*
Cho, Steven—*Korea*
Canton, Raymond L.—*New York*
Catalanotto, Marie—*Louisiana*
Catanese, Jo Ann—*Louisiana*
Celentano, Lloyd V.—*Louisiana*
Conrad, Patricia—*Louisiana*
Clark, Dr. Wallace H.—*Louisiana*
Cooper, W. B.—*Louisiana*
Cunningham, Carol—*Louisiana*

Daigle, Ruth Ann—*Louisiana*
Day, Jos. Patrick—*Illinois*
De Angelis, Joseph—*Pennsylvania*
De Forest, Louise—*Louisiana*
Delle, Mary—*Louisiana*
Deschamps, Sulvia—*Louisiana*
Dirmann, Gloria—*Louisiana*
Dominguez, Paul—*Louisiana*
Dresner, Inez—*Louisiana*
Dubus, Allen J.—*Louisiana*

Emenes, Paul E.—*Louisiana*

Failla, Joan M. —*Arkansas*
Faulkner, Barbara—*Louisiana*
Fricke, Irvin R.—*Louisiana*

Gregory, James—*North Carolina*
Gegenheimer, Catherine—*Louisiana*
Giffin, Clark W.—*Louisiana*
Guiteau, Mignon—*Louisiana*
Hall, Rodney P.—*Louisiana*
Hellmers, Carl—*Louisiana*
Hellmers, Eva—*Louisiana*
Hinman, Hunley—*Louisiana*
Hoppe, Joseph—*Louisiana*
Hoppe, Rose Mary—*Louisiana*

* Degree Aug. 1956

STUDENT ENROLLMENT 1956-57—Continued

Jackson, Richard H.—*Louisiana*
James, Rosemonde—*Louisiana*
Johnston, Elizabeth—*Louisiana*

Kalin, Karen—*Louisiana*
Kelley, Doris—*Louisiana*
Koch, Harvey—*Louisiana*
Koutroulis, Katherine—*Louisiana*

Laris, Wanda—*Louisiana*
Lascola, Carroll—*Louisiana*
Leonard, Gilbert—*Louisiana*

Macke, Mary P.—*Louisiana*
Malkove, Monita—*Louisiana*
Marinaro, Francis—*Louisiana*
Marshall, Gerald—*Louisiana*
Mateu, Yvonne—*Louisiana*
Mayne, Ruth—*Louisiana*
McClure, Ronalde—*Louisiana*
Menard, Mary F.—*Louisiana*
Miller, Lynn—*Louisiana*
Miller, Walter—*Louisiana*
Mittelbronn, Lovelle—*Louisiana*
Molero, Evangeline—*Louisiana*
Morales, Rosemary—*Louisiana*
Moreno, Sr. Mary Pascal—*Louisiana*
Morgan, Robert N.—*Louisiana*
Murphy, Mary Lynn—*Louisiana*
Murray, Julian R.—*Louisiana*
Myres, Joel—*Mississippi*

Navarre, Rene—*Louisiana*
O'Brien, William—*Louisiana*
Osborn, Jo Ann—*Louisiana*
Ourso, Sr. Marie Therese—*Louisiana*

Pavur, Mildred—*Louisiana*
Poirier, Sr. Angeleine—*Louisiana*
Power, Georgia—*Louisiana*
Preissle, Sr. Emanuel—*Louisiana*

Radosta, Anna—*Louisiana*
Radosta, Martin—*Louisiana*
Reaves, Tommie—*Louisiana*
Ricalde, Orlando—*Mexico*
Rovira, Luz—*Honduras*
Rome, Curtis P.—*Louisiana*

Schmidt, Ann—*Louisiana*
Seiferth, Olga—*Louisiana*
St. Amand, Gerald—*Louisiana*
Sullivan, Teresa—*Louisiana*

Theard, Harry L.—*Louisiana*
Tonry, Kathleen—*Louisiana*
Trapani, Frank—*Louisiana*

Underwood, Carolyn—*New York*

Wagner, William—*Louisiana*
Walden, Janet—*Louisiana*
Walker, Vincent—*New York*
Wall, Mrs. Conrad—*Louisiana*
Warren, Anthony—*Mississippi*
Webre, Frances—*Louisiana*
Wessel, William—*Louisiana*
Williams, Roger—*Louisiana*
Wilson, John Cole—*Louisiana*

• Faculty Activities 1956-57

ISTVAN NADAS

Carnegie Hall Recital, New York Nov. 9, 1956
Bach, Beethoven, Brahms, Schumann

Recordings for Period Record Company with Vienna Symphony Orchestra in Vienna, Austria September 1956.
Concerto No. 2 Prokofieff
Concerto No. 2 Bartok
Concerto in F minor, Weber
Danse Macabre, Liszt

Invitation by Columbia University, New York to give Recital for Hungarian Relief. McMillin Hall Jan. 13, 1957.
Bach, Beethoven, Bartok

Recital for Women's Guild of N. O. Symphony Orchestra, Jan. 21, 1957.
Bach, Beethoven, Chopin

Lecture for Rotary Club of New Orleans, Jan. 31, 1957.

Chamber Music Series of the N. O. Symphony, March 1957
Mozart's Quintet for Piano and Woodwinds

Recordings for Period Record Company in New York, April, 1957.
Sonata, Bartok
Sonata, Stravinsky
Sonata, Prokofieff
Sonata, Bloch

Recital Loyola University, Marquette Auditorium, May 13, 1957
Bach, Beethoven, Prokofieff, Bloch

Series of Four Lectures for N. O. Symphony Women's Guild.

GUY F. BERNARD

Moderator, Zeta Pi Chapter, Phi Mu Alpha Sinfonia Fraternity of America

Moderator, Loyola Music Workshop.

Organist, Holy Name of Jesus Church.

Manager of fourteen concerts of the 1956-1957 Loyola Concert Series.

Music Published: Second Piano Accompaniment to "Gavotte and Musette" by J. S. Bach (J. Fischer & Bro.)

Music Performed: Suite for Concert Band.

MARIA TORTORICH

Made a Member of the National Association of Teachers of Singing, Inc. December 1956.

Recital Loyola University, Marquette Auditorium April 8, 1957.

Program of Sacred Music, Salem Evangelical Church Dec. 10, 1956.

Program of Sacred Music, Grace Episcopal Church Dec. 16, 1956.

ARTHUR COSENZA

Leading Baritone Role of "Ping" in Opera "Turandot" Nov. 1956, Hartford, Connecticut.

Role of Albert in Massenet's Opera "Werther" N. O. Opera Association.

Numerous Roles with N. O. Opera Association for Season 1956-57.

GEORGE A. JANSEN

Conductor for Crescent City Summer Pop Concerts, New Orleans for 3 weeks 1956.

Conductor for Mobile Civic Ballet Company, Mobile, Alabama, May, 1957.

LOYOLA UNIVERSITY BULLETIN

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